

NEW YORK THEATERS

SEASON, NOT SUCCESSFUL AS A WHOLE,
CONTINUES LATE THIS SPRING.

New York, May 22. Although the dramatic season has already closed in a number of the larger cities, New York managers are actively preparing for new productions and revivals. Lew Fields' production of "The Midnight Sons," which was to have opened last Monday, did not blossom forth until to-night (Saturday), and I reserve a review of it for the next letter. Grace George is preparing to bring her run in "A Woman's Way" to a close at the Hackett, and her place will be taken by "The Narrow Path." Olga Nethersole closes at the Favo to to-night in "The Writing on the Wall," but the theater will remain dark for only a short time. Miss Nethersole says she will reopen the same playhouse in the autumn with the same play. Marie Dressler is shortly coming into town for an all-summer stay at the roof theater of the New Amsterdam, and Florence Ziegfeld is almost ready with the "Polles of 1909," his new burlesque show, which is to be the summer attraction at the Jardin de Paris, otherwise the roof of the New York Theater. I am quoting from memory, and these are by no means all the novelties in immediate prospect.

The season has not been satisfactory from a financial point of view, and the season's record shows some queer conditions. The total number of productions reaches a round century figure. The longest continuous run is credited to "The Man from Home." It began an engagement at the Astor August 17 last and so far has announced no closing date. Next comes "The Traveling Salesman," with a record of eight months, followed by "A Gentleman from Mississippi," which is still running, after completing an almost eight months' engagement at the Bijou, falsely accused of being the home of hoodlums. "The Fighting Hope," in which Blanche Bates appeared at the Stuyvesant and the Belasco, has the record of the longest run of any of the serious plays, six months and a half. "The Blue Mouse" has been running five months and a half and is slated for an all-summer stay at the Maxine Elliott Theater. J. M. C. is running a comedy, "What Every Woman Knows," which will have about completed a six months' run at the Empire by the time it closes the season, which beats the record of the wicked "Queen of the Moulin Rouge" by a month, while "The Patriot," "The Eastward Way" and "The Dawn of a Tomorrow" will have scored an almost neck-and-neck run of four months and a half by the time the latter two drop their last curtains. Another good run was made by George Arliss in "The Devil," which held the Belasco Theater for five months. The only problem play to succeed in scoring a record was "The World and His Wife," in which William Faversham managed to entertain New Yorkers three months, all told.

Forty-nine new plays of American and foreign authorship were produced on Broadway this season. The ratio of American plays to the number of adaptations produced represents 71 per cent of the whole. It is more difficult to reduce to a mathematical basis the proportion of unequalled successes to the number of artistic successes which were unremunerative, such as "The Mollusc" and "Mater." Long runs do not invariably indicate either the artistic or financial values of a play. Many a piece of obvious mediocrity has run under forced draught, afterward to recoup on the road losses sustained on Broadway. Some of the real successes of the season apparently have just started. The big success on Broadway lines, either artistically or financially, or both, have been, in addition to those enumerated above, "Love Watches," "The Third Degree," "A Woman's Way," "The Climax," "The Traveling Salesman," "Lady Frederick," "A Fool There Was," "The Battle," and "Mary Jane's Pa."

Of the forty-nine American plays produced, twelve are credited with having run for more than six months, or about 17 per cent of the total number of productions. It has thus been necessary to produce four American plays to get one success. But 32 per cent of all the plays produced proved successful, or one out of three, including those which came over with the prestige of European success.

Robert Mantell has had an unusually long season in New York. He opened at the New Amsterdam on March 8 in "King John," and after five weeks in a standard repertoire moved to the Academy of Music, where he will continue to play until next Saturday night, when E. H. Sothern and Julia Marlowe begin a three weeks' engagement there in "Hamlet." "Romeo and Juliet," and "Measure for Measure" are the plays which he took up his first romantic role outside of Romeo, appearing in "The Lady of Lyons," but far greater interest attached to his first appearance in twenty years as Raphael in Barrie's famous old play, "The Marble Heart."

All the critics were on hand, and the event was treated as a first night. It turned out to be the best bit Mantell has offered, although there was a wide difference of opinion in the tone of the press the next day. It was apparent that many of the young men overlooked the fact that "The Marble Heart" was written in 1853 and is fifty-six years old. The dialogue was described as old-fashioned, the plot as harrowing, and the banal fun was forthcoming at the expense of our grandmothers, who thrilled to the pathos of the tragic love affair of Raphael and the Marquis. She looked like the living reality of the sculptor's dream. Yet to us old-timers—and this scribe confesses that he never before saw the play on the stage—making allowance for change of time and conditions, not to say manners, the piece appeared to exercise its reputed spell, and Mantell never acted with a more genuine display of feeling or with finer delicacy of expression. His parting scene with Marlowe in the third act was superb, and his death scene, after becoming insane, was played with power and discrimination that was tremendously effective. Marie Russell, too, rose to the occasion as Marlowe. She looked entrancing in a costume of the period, and aside from a certain statuesque grandeur, played the heartless coquette with every show of verity. The audience was evidently pleased, if some of the critics were not.

Accounts from London describe Maxine Elliott's appearance with Waller in "The Duchess," an adaptation from Balzac's novels, as little short of a fiasco. Her duchess was not taken seriously, and during the performance the "boohing" was most humiliating. Miss Elliott now is hardly less severe on the London public, with whom she was long a favorite, than was Marie Dressler, who after her return expressed her dislike of the "boohers" in a tirade of choice albeit lady-like invectives recently. Miss Dressler's experience dates back to her attempt to introduce an American musical comedy at a theater she had especially leased for the ven-

ture. The conduct of the audience was disgraceful, while Miss Elliott has written to friends in town that she felt so humiliated she wishes never to appear before a London audience again.

All doubt as to the choice of an artistic producer for the New Theater has been set at rest by the news that Mr. Louis Calvert, the English actor, has been chosen for that position. Mr. Calvert starts operations in August in anticipation of the opening of the theater on November 2. He himself will appear in four roles in standard plays, two of which are Sir Peter Teazle and Caliban in "The Tempest." He is one of the most experienced producing managers of standard plays in England, and for years acted with Irving and Tree, whom he assisted in stage directions. He has produced with his own company such novelties as Browning's "Blot on the Scutcheon," Ibsen's "Rosmersholm" and "An Enemy of the People" and Goethe's "Clavaro." He has made hits as Falstaff and the waiter in "You Never Can Tell." Calvert is about fifty years of age. He was offered a two-year contract, but requested that it be made only one year.

The New Theater, by the way, is making progress, as represented by the magnificent pile that is to house the new art. Its situation facing Central Park is one of the most delightful of any public building in New York. It is seldom, in fact, that one sees a building so eligibly located as this one. The fact that Leo Shubert was made the business manager of the enterprise has been a thorn in the side of several theatrical magnates ever since the choice of the directors fell upon the head of the Shubert clan. Recent attempts have been made to discredit the enterprise which have become particularly active since the theater has assumed its present structural magnitude. Many believed it existed only in the imagination of certain mysterious and intangible spirits who had a way of filling the papers with their artistic vagaries. But now that it is obvious that another movement such as created the Metropolitan Opera House is behind the New Theater, the alarm over its possible influence is spreading.

The latest rumor is that Charles Frohman and Oscar Hammerstein have combined during their stay in Europe to counteract the New Theater scheme with a similar enterprise, to be conducted by their jointly. This may or may not be true, but it is vouched for by Mr. Frohman and he has a similar plan in view with the Empire Theater, intending to revert to his former policy of producing repertory. If it is true it is evidence of the new alignment that has been created by the recent shake-up which Belasco and Fiske nominally joined the syndicate. Down to that time Hammerstein was always counted on the side of the independents.

But the arrangement with Belasco and Fiske is said to have left some loopholes, and while Belasco will be playing more generally in houses controlled by the trust than he has for six or seven years, Fiske is said to maintain a dignified independence. Instead of booking exclusively with the trust, he will book Mrs. Fiske and whatever other attractions he may desire. He will seat himself indiscriminately at Shubert and syndicate houses, and it is said that he is able to do this because neither side is in a position to refuse any legitimate attraction. The outlook for new productions is therefore very much less encouraging than it has been in years, and both sides will be hard put to it to find plays to fill time.

FRED. F. SCHRADER.

Freemasonry in "The Revelers." "The Revelers" is the first serious drama using the brotherhood of Freemasons as the prime element in the plot. The only other play commonly associated with Masonry in the popular mind is "Are You a Mason," but that was produced many years ago, and treated the subject in a purely farcical manner.

Mr. Richman himself is not a Mason nor a member of the Shrine, the particular Masonic order which he has introduced into his first original drama. However, the subject appealed to him so strongly that he selected it as the principal element of his play. Although the revelation of the Masonic brotherhood is reserved for the climax of the final act, this is the central idea about which the whole of the story originally formed and crystallized.

According to the story of "The Revelers," Jack Randolph and Henry Van Cleve have become mortal enemies. Randolph has married Dorothy Dean, supposing her to be the widow of Van Cleve, whose death he believes he was unintentionally instrumental in causing. Van Cleve, supposed to be dead, not only by Randolph, but also by Dorothy, reappears later in the play, when Randolph, realizing that he has a child and is living in ideal domestic harmony. Eager to avenge an old insult, Van Cleve insists that Dorothy shall return to him, threatening otherwise to accuse her of unlawfully living with Randolph and to brand the child with illegitimacy.

When matters have reached a desperate strait, Randolph draws his pistol, with the intention of shooting Dorothy as the only means of saving her from a disgrace worse than death. Van Cleve seizes the pistol from his grasp and discovers the emblem of the Shrine on its handle. Van Cleve is a member of the Shrine himself, and even in this extreme, recognizes the brotherhood of the order, foregoing his revenge and confessing that he has no claim on Dorothy, as his marriage to her was only a pretense.

AMUSEMENTS. **LUNA PARK NOW OPEN**

THIS AFTERNOON AND NIGHT SACRED BAND CONCERT
With Acrobatic Renditions of Caruso, Scotti, Tetravalli, &c.

A FREE GATE ADMISSION WEEK
NIGHTLY CONCERTS **AMERICAN REGIMENTAL BAND**
RICHARD L. WEAVER, Director.

W E K Nightly at 7:45 and Matinee Ascension at 4:30. of the Aeronaut and Double Parachute Jumper.

KING KELLY

CONCESSIONS
Filipino Midgates, Johnston Flood, Seaside River, Humant Laundry, Coaster, Chutes, Aerial Swings, Social Twirl, Carrousel &c.

DANCE VALEILLON.

THE MINSTREL FIRST PART.

Defense of Leading Feature of
Lamb's Gambol.

"The popularity of a negro first part is easily and scientifically explained," said James O'Neill, the Nestor of the Lamb's Club, in a conversation recently. "Few people, however, take the trouble to analyze the reason for its popularity. To begin with their enumeration, a minstrel first part is a compact form of entertainment lasting from an hour to an hour and a half, and it contains all of the interesting features of the theater. It is shaped on the oldest model, that of early Greece. There is a single spokesman or interlocutor and there is the chorus. Every line that is spoken is with the definite intent of securing a laugh, and in a well-managed first part this intention is successful. That part of the hour and a half which is not humorous dialogue is musical; and think what a variety of music is given! It is both vocal and instrumental, sentimental and comic, solos and concerted numbers, melody and refrain. Added to this, there is generally a dance—two, with now and then a collision between interlocutor and end men, or between end men themselves, which has a dramatic flavor, so that the public gets everything that the theater has to offer presented in a tabloid form.

The burnt cork upon the faces of the men is an important part to this success; it furnishes a kind of mask which does not entirely obliterate the player, but does disguise him sufficiently to give that little flavor of romance and impersonality which is so essential. In my opinion negro minstrelsy reached its perfection in the days of Haverly. That was an epoch that included such splendid performers as Birch, Wambold, Backus, Emerson, Allen, and Manning, and in their earlier days McIntyre and Heath. The minstrelsy of those days was the conventional dress suit, with the white waistcoat and white kid gloves. The only departure from uniformity was the touch of character that was introduced by the comic wigs of the end men.

That was minstrelsy, and in my opinion minstrelsy to be effective must still follow that model. Whenever there is an attempt to present the minstrelsy without cork on the face or to put them in cork wigs or in the silk knee breeches and doublets of Louis le Grand there is a momentary pleasing of the eye, which is all that is gained, and there has been lost nearly everything that made minstrelsy popular.

If in its forthcoming gambol the Lamb's Club follows my advice it will stick to the old dress and the old form. Of course, with its wonderful array of stars it will have to put more men on the stage than Haverly or any other great director ever produced, but I believe that any departure from the old minstrel first part that we loved in those days will be a departure to its disadvantage."

FOOTLIGHT FLASHES.

Oliver Doud Byron will continue next season in "The Lion and the Mouse," playing John Burckett Ryder, a role he has interpreted over thousands of times.

Word comes from Chicago that "My Roy" is to be put into cold storage on Saturday night. Tim Murphy will look about for another play for next season.

Marjorie Ramey, a Washington girl, will step from the Aborn opera chorus next week to appear as Sing Sing in the revival of "A Chinese Honeymoon." Miss Ramey was formerly with De Wolf Hopper.

At the Colonial Theater, Cleveland, May 31, Mildred Holland is to produce a new play entitled "In Class Houses," the work of Charles R. Housner, a Cleveland newspaper man, and Charles Hopkins, a member of John Drew's company.

One of the special features of "The Revelers" is the second act, showing a "beefsteak" dinner in a place called the Dungeon, the identity of which will be perfectly apparent to all people familiar with the bohemian haunts of New York.

From the part of Mary Ann to that of Angela, the only daughter of King Louis VII, is an unusual test to which the versatility of a player is subjected, but one which is met by Miss Julia Deane in a manner that can only reduce to her glory.

William Faversham and his wife, Julia Opp, together with their two children, sailed for Europe on the Oceanic May 12. Mr. Faversham will spend most of the summer in France and Germany in search of properties for his forthcoming production of "Herod."

A number of operatic people sailed last week for Europe on the Kaiser Wilhelm II, including Giulio Gatti-Casazza, Andreas Dippel, Lillian Nordica, Johanna Gaski, Frances Alda, Marianna Flahaut, Otto Gortz, Adolph Muhlmann, Alfred Herz, and Arturo Toscanini.

Miss Adrienne Shreve, eight years of age, will appear as the captain in the national song and drill to be given in the children's carnival at Chase's Theater May 27, 28, and 29. Little Miss Shreve has been prominent in former May carnivals, and has been a dancer since she was four years of age.

Agnes Finlay, who won a high place in the affections of local summer patrons here last season at the National Theater, returns this week for the role of Estelle in "Princess Chic." Miss Finlay last season appeared in "A Runaway Girl," "The Gelsin," "San Toy," and "The Belle of New York."

The Aborns are now operating six opera companies. In their various enterprises these managers give from ten to fifteen weeks' employment to nearly 400 players and singers. All of the Aborn companies are enjoying big success this year, the Washington organization leading the others in point of attendance and enthusiasm.

AMUSEMENTS. **AMUSEMENTS.**

AMERICAN REGIMENTAL BAND
RICHARD L. WEAVER, Director.

W E K Nightly at 7:45 and Matinee Ascension at 4:30. of the Aeronaut and Double Parachute Jumper.

KING KELLY

CONCESSIONS
Filipino Midgates, Johnston Flood, Seaside River, Humant Laundry, Coaster, Chutes, Aerial Swings, Social Twirl, Carrousel &c.

DANCE VALEILLON.

SUPERB VAUDEVILLE
Great Malvern Family, Topack & Wells, Crenyon, Mlle. Valeska, Stewart-Raymond-Lewis, Hughey Dougherty.

NOTES OF THE STAGE.

De Wolf Hopper's tour in "The Pied Piper" came to an end last week.

Alexander Clarke and Jobyna Howland have been engaged for "The Yankee Mandarin."

When Chauncey Oicott completes his season he will go to Saratoga for the summer.

Wilson Melrose will be Virginia Harnden's leading man during her Chicago engagement.

Eva Tanguay has signed a contract to appear in London under the direction of E. F. Albee.

Billie Burke has started her London season in "Love Watches." She received a hearty welcome.

Edna Wallace Hopper is playing a vaudeville engagement at the Majestic Theater in Chicago.

Mme. Tetravalli sang for the first time this season at Covent Garden in "Traviata" last Saturday night.

Margaret Anglin has sailed for the United States, and will arrive Tuesday on the Kaiser Wilhelm II.

A revival of "The Sultan of Sulu" will follow the Aborn's production of "A Chinese Honeymoon" next week.

When Marie Doro finishes her tour in "The Morals of Marcus" out West she is going to make a trip to Honolulu.

Baron Henri de Rothschild has presented the French Dramatic Authors' Society with a check for 150,000 francs.

All the principal dancers in Miss Shreve's carnival at Chase's Theater this week are under fifteen years of age.

Kyle Bellow has sailed for an extended European tour, his season with "The Thief" having been brought to an end.

The final weeks are announced of "The Merry Widow" in Chicago. The company will enjoy its first vacation in two years.

Silk stockings will be distributed as souvenirs at the Chicago Opera House in honor of the long run of "Mary Jane's Pa."

Miss Blanche Morrison, who returns to Washington this week with the Aborn Opera Company, was formerly with Fritz Scheff.

"The Intruder," by Thomas Buchanan, author of "A Woman's Way," will be produced in September by William A. Brady.

Charles J. Ross will have one of the leading parts in "The Love Cure," which is to be one of the early productions next season.

Charlotte Walker is to return to stardom next season, and will appear in a new play written by her husband, Eugene Walter.

Frank Paret, musical director of "The Beauty Spot," was formerly conductor of the Imperial Symphony Orchestra at Leipzig.

Jack Henderson, a member of the original cast in "Princess Chic," will make his initial bow to the Aborn patrons to-morrow night.

Frederic Lewis, formerly with E. H. Sothern, has been engaged by Henry B. Harris for one of the principal roles in "On the Eve."

Marie Wainwright is to journey to San Francisco with the Marie Doro company. She recently appeared with William Gillette in "Samson."

Jack Barrymore will replace Leslie Gaze in the cast of "The Candy Shop." Harry Stone will play Barrymore's part in "A Stubborn Cinderella."

The Friars' festival, which took place at the New York Theater last Friday afternoon, resulted in a substantial profit, for over \$5,000 was realized.

James Forbes has completed the scenario of a comedy to be called "The Commuters," which will be produced next season by Henry B. Harris.

Silk parasols are to be distributed as souvenirs by Henrietta Crossman at the 100th performance of "Sham" at Wallace's Theater, New York.

An average of 200 actors a day apply personally to a certain theatrical manager for engagements, and fully 100 applications are made daily by mail.

"For a Woman" is the title of Paul Armstrong's new play, which has gone into rehearsal under the direction of Henry Miller and Frank McKee.

Mrs. Leslie Carter has started toward St. Louis in her own motor, accompanied by a number of friends. She expects to make the journey in a few days.

"Beverly of Graustark," in which Jessie Busley is being starred, will have an all-summer run in Chicago at the Studer-baker Theater, beginning May 28.

Eva Francis has been voted the prettiest girl in "The Candy Shop," the big musical comedy now playing at the Knickerbocker Theater, New York.

Admirers of beautiful children should not fail to see Prince Charles Ferdinand at the Columbia Theater this week in the person of Little Miss Helen Brown.

Joe Weber, having made the hit of his life with "The Climax," and having

AMUSEMENTS. **AMUSEMENTS.**

ONLY 2 DAYS COMMENCING MONDAY, MAY 31
Show Grounds, 15th AND H STS. N. E.
The Whole World Has Contributed Two Vast Continents Have Applauded
A Great Drama of Civilization with a Typical Cast

BUFFALO PAWNEE
WILD WEST FAR EAST
BILLS COMBINED EXHIBITIONS BILLS

THE OCCIDENT AND ORIENT IN REVIEW
TWO HALF-WORLDS SHOWN IN REALISTIC PANORAMA
ACTORS IN THE EXHIBITION

AMERICAN INDIANS
BEDOUIN ARABS
RUSSIAN COSACKS
U. S. CAVALRYMEN
JAPANESE SOLDIER
WHIRLING DERVISHES
DEVIL'S SQUADS
WINDO FAKIRS
MEXICAN RURALIES
AMERICAN COWBOYS
AMERICAN COWGIRLS
GERMAN CUIRASSIERS
ROYAL IRISH DRAGOONS
ROYAL ENGLISH LANCERS
ROUGHRIIDERS OF THE WORLD, LED BY THE HERO-HORSEMAN
COL. WM. F. CODY, THE ONLY AND ORIGINAL BUFFALO BILL
WHO POSITIVELY APPEARS AT EVERY PERFORMANCE, RAIN OR SHINE
Twice Daily, 2 and 8 P. M., no matter what the weather—Admission (including seat), 50c. Children under 10 years, half price. All Seats Protected from Sun and Rain by Immense Waterproof Canvas Canopy. Grand Stand Chairs (including admission), \$1.00. On Sale day of Exhibition at Ogram's Drug Store, 12th st. and Penn. ave.

AMUSEMENTS. **AMUSEMENTS.**

ONLY 2 DAYS COMMENCING MONDAY, MAY 31
Show Grounds, 15th AND H STS. N. E.
The Whole World Has Contributed Two Vast Continents Have Applauded
A Great Drama of Civilization with a Typical Cast

AMUSEMENTS. **AMUSEMENTS.**

ONLY 2 DAYS COMMENCING MONDAY, MAY 31
Show Grounds, 15th AND H STS. N. E.
The Whole World Has Contributed Two Vast Continents Have Applauded
A Great Drama of Civilization with a Typical Cast

AMUSEMENTS.

NEW NATIONAL THEATER
THURSDAY MAY 27 CURTAIN
MATINEE MAY 28 2 SHARP.

LAMBS
ALL-STAR
GAMBOL

SCALE OF PRICES:
Orchestra Chairs - - - - \$5
Balcony - - - - \$3 and \$2
Gallery - - - - \$1

Souvenir Programs, 25 Cents.

NEW ACADEMY. Twice daily, at 3 and 4:30.
FOUR DAYS STAYING WED. MAT., MAY 26.

At opening matinee last, if accompanied by gentleman, admitted free.

TOMMY JACK
BURNS vs. JOHNSON
FIGHT PICTURES
Entire fight, 14 rounds, explained by lecturer, with one round Jeffries-Sharkey fight.
Do you think JEFFRIES can beat JOHNSON? The answer may be found in these pictures.
PRICES: Nights, 25c, 35c, and 50c.

"Robert E. Lee: The Idol of the South."
HON. GEORGE R. WENDLING,
The Brilliant and Eloquent Orator.

CHASE'S THEATER,
WEDNESDAY EVENING, May 26, 1898, 8 P. M.
Bennett Arlington Condemned Monument Fund.
Seats Now on Sale at Box Office.

Glen Echo Opens May 24
Free Dancing, Motion Pictures, New Features, &c.
Ideal for the Family and Belle and Beau.

launched four companies in the piece, is now going to head a company of his own and give the piece in the principal cities.

Joseph Herbert, who is responsible for the book of "The Beauty Spot," sails for Europe next week in search of material for a new comic opera to be produced in the fall.

Addison Pitt, who recently closed a season with Mary Manning, left last Saturday for Delmar's Garden, St. Louis, where he will direct the stage during the summer.

Arthur Byron, who will play one of the principal roles in "On the Eve" this coming season, made his debut on the stage in February, 1898. He is a nephew of Ada Rehan.

Robert Mantell has been presented with a crimson scarf once worn by Edwin Adams, a star popular many years with "The Millionaire," which Mr. Mantell recently revived.

Leoncarlo's "Zaza" was produced in London last week at the Coronet Theater by the Italian Opera Company. This was the first time this work has been sung in England.

Harry Corson Clarke, who has been appearing with "The Dollar Princess" in Europe, is now taking an extensive tour of the British Isles before returning to the United States.

The Shuberts announce that "The Beauty Spot" will continue at the Herald Square Theater, New York, and George Fawcett will remain at the Lyric far into the summer months.

"Faust" has been sung in London 300 times, the third century having been reached last week. The first performance in England was on June 11, 1863, with Titiens as Marguerite.

Katherine Florence, who plays the feminine lead with Charles Richman in "The Revelers," at the Belasco this week, was for five years with the famous Lyceum Theater Company.

The scenery for Channing Pollock's latest play, "Such a Little Queen," has been completed, and engagements are now being made for the company which will appear in this comedy.

The Musical Courier for the present week prints a most attractive portrait of Alma Gluck, who was one of the American sopranos of the Metropolitan Opera Company this season.

Henry W. Savage has instructed his New York office to issue a call for the chorus rehearsals of "The Love Cure" for July 6. It means that the piece will have an early production.

Miss Relna Belasco, youngest daughter of David Belasco, will be married to Morris Gegg at Sherry's on June 1. Mr. Gegg is a member of the theatrical producing firm of Comstock & Gegg.

Will H. Conley is again cast for a good part with the Columbia Players, this week appearing as the Chief Commissioner of Police in the delightfully refreshing comedy, "A Royal Family."

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS. **AMUSEMENTS.**

AMUSEMENTS.

NEW NATIONAL
PERMANENT SEASON OF LIGHT OPERA.
Nights at 8:20. Mats. at 2:20.
25c, 50c, 75c.

FOURTH WEEK ABORN OPERA CO.
PRINCESS CHIC

Comic Opera by Kirke La Shelle and Julian Edwards.
School Children's Matinee, Wednesday.
All Seats, 25c. Reserved.

Regular Matinee Saturday, 25c-50c.